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**REISHOJO.**

By Baen, 12th Century.
(Chinese.)

life and art. Now begins the age of Neo-Confucianism and Zennism. Man attempts to realize his ideal in nature itself. He strives to divest himself of superfluous accessories in order to commune directly with the essence of things. Thus he delights in landscapes instead of in the images of Buddhist saints. He prefers the purity and suggestiveness of an ink painting to the rich colored works of the Tang period.

In the small picture of *Reishojo* (9 $\frac{5}{8}$ " x 10 $\frac{1}{8}$ ") by Baen (Mayuan) we have a splendid specimen of the Sung masters. Baen was a member of the Sung Academy and lived at the close of the twelfth century. It represents the maiden *Reisho* standing in a snow-scape with a bamboo basket in her hand. She was the daughter of *Hokoji*, a Zen scholar of the Tang dynasty, and, like her father, a great philosopher. Many tales are extant about her learned discussions, and she was a favorite subject of the Sung painters. In this piece we can feel the solitary grandeur of a noble soul lost in the wilderness of thought.

The next landscape (1' 1" x 2' 4 $\frac{3}{4}$ ") is by *Josetsu*, who is famous as the father of ink painting in Japan. Before his time only a few practiced it, and the history of modern Japanese painting begins with his name. Thus he holds a

**INK LANDSCAPE.**

By Josetsu, 15th Century.
(Japanese.)

place similar to that of Cimabue in Italian art. Little is known of his life except the fact that he was a monk of the Zen monastery, *Sogokuji*, in *Kioto*, and lived in the middle of the fifteenth century. He was the teacher of *Shiubun*, who in turn taught *Sesshiu*. This picture is important not only for its high artistic merit, but for its historical significance. In it we can already touch the feeling which later flowered in full beauty under *Sesshiu* and the *Kanos*. His works are very rare.

Print Rooms.

Exhibition of Scenes from the Passion.

An exhibition of scenes from the Passion is to be opened in the Print Rooms about the end of January.

The interest attaching to this subject, the ample amount of material available for selection, as well as the nearness of the Easter season, have led to this choice. It is safe to assert that, aside from the childhood of Christ, no period in the New Testament has proved as fruitful a source of inspiration to artists as this powerful and pathetic culmination of the evangelist's tale. Again and again have the greater among the early painter-engravers approached the Passion

theme with all the eloquence of their varied genius. Among the prints exhibited are examples of the stern art of Andrea Mantegna, far above that of his contemporaries and admirably suited to the rendering of these scenes of grief. Italy, the home of monumental painting and sculpture, does not assume a leading rôle in the homelier sphere of engraving, an art more intimately popular north of the Alps. In Germany we find Martin Schongauer, an eloquent poet, singing with naïve and exquisite art all that is high and pure in religious thought and faith, and in his largest plate expressively depicting the scene on Calvary. He is the precursor of a new dawn which breaks with Duerer, than whom none is greater in the realm of black and white. A child at once of the Middle Ages and the Renaissance, his powerful personality inspires and influences all the creations of contemporary art. A sincere religious conviction pervades the compositions of his several Passion series, numerous examples of which, both in woodcut and engraving, are shown in the first room.

The influence of Duerer's strong individuality is felt in the works of a noted contemporary in the Netherlands, Lucas van Leyden, a man of less emotional depth and individuality, but endowed with an untiring capacity for the search after truth in art. Of the golden era of Dutch and Flemish art, examples by Rembrandt and some after Van Dyck and Rubens will be found in the second room.

Lectures on Design.

There will be a course of lectures at Huntington Chambers Hall, 30 Huntington Avenue, under the auspices of the Department of Design of the Museum School, on the following subjects. Small exhibitions of Bindings and Enamel Work will be held in connection with the lectures on these subjects.

By Professor Edward S. Morse, Keeper of Japanese Pottery at the Museum of Fine Arts:

January 25, at 4.45. Household Art in Japan.

By C. Howard Walker, Director of the Department of Design:

February 1, at 4.45. The Application of Design to Wood Carving.

February 8, at 4.45. The History of Design in the Italian Renaissance.

February 15, at 4.45. Furniture Designing.

March 1, at 4.45. Application of Design to Enameling.

By Miss Mary Crease Sears:

March 8, at 4.45. Book-binding, with illustrations.

Tickets may be obtained by applying at the office of the Department of Design, 739 Boylston Street. Course tickets, \$2. Single tickets, fifty cents.



CHRIST BEARING THE CROSS.

Martin Schongauer.
(15th Century.)